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ABSTRACT

This teacher's manual introduces educators to the History Channel's, "Save Our Sounds" project, a part of "Save Our History" project. The manual features the multilayered story of the U.S. recorded sound heritage. The manual provides opportunities for team teaching and enrichment studies in history, social studies, music, science, and technology classes. The booklet contains seven sections: (1) "Section One: Grades Five through Eight" (Introduction for Teachers; 'Preserving America's Recorded Sound Heritage': Introducing 'Save Our Sounds' to Students; Development of Recorded Sound Technology: Creating a History, Technology, and Music Timeline; Viewing 'Save Our History: Save Our Sounds'; Oral History Project: Recording the Sounds of the Past; and Oral History Guidelines for Grades Five through Eight); (2) "Section Two: A Folklore Primer for Grades Five through Twelve" (Examples of Folklife; Cultural Traditions; and What You Can Do); (3) "Section Three: Grades Nine through Twelve" (Introduction for Teachers; Introduction for Students; Before Watching the Video: Pre-Viewing Activities; Save Our Sounds: Content-Based Questions; and Post-Viewing Enrichment: Using Primary Sources and Other Projects); (4) "Section Four: Timeline"; (5) "Section Five: Glossary" (Glossary for Grades 5-12); (6) "Section Six: Resources" (Web sites; Books); and (7) "Section Seven: Field Notes" (Science of Sound; Sounds of History). (BT)

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Save Our History--Save Our Sounds Project. Teacher's Manual, Grades 5-12.

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A&E Network, New York, NY.

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SAVE OUR HISTORY™

The Save Our Sounds Project

SAVE OUR SOUNDS

America's Recorded Sound Heritage Project

TEACHER'S MANUAL
GRADES 5-12

HISTORY ○ SCIENCE ○ MUSIC ○ LANGUAGE ARTS

Smithsonian
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THE HISTORY CHANNEL.
WHERE THE PAST COMES ALIVE

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SAVE OUR SOUNDS
America's Recorded Sound Heritage Project

Save Our Sounds is supported by *Save America's Treasures*, a public-private partnership of *the National Park Service* and *The National Trust for Historic Preservation.* Additional funding is provided by *The Rockefeller Foundation, The History Channel The Grammy Foundation, EMTEC, The Rex Foundation,* and *The Higgins Foundation,* with in-kind assistance from *Rolling Stone magazine.*

Own the Video!

Save 10% when you buy the *Save Our History: Save Our Sounds* video or DVD online. Simply go to http://store.aetv.com and enter the coupon code "4TEACH" before you check out.

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THE HISTORY CHANNEL.
WHERE THE PAST COMES ALIVE.

LETTER TO TEACHERS

The History Channel is delighted to introduce you to the *Save Our Sounds* project, in collaboration with the Smithsonian's Center for Folklife and Cultural Heritage and the American Folklife Center at the Library of Congress. In 2002, we chose this project to be part of Save Our History™, our national campaign dedicated to historic preservation and history education, producing an original documentary and these teacher materials.

Save Our Sounds has proved to be a rich topic, exemplifying the exciting work being done in preservation today in combination with the multi-layered story of America's recorded sound heritage. Our friends at the Smithsonian and the Library of Congress gave us wonderful access and insight to the process and substance of their joint project. Working on this has been fascinating for everyone involved.

This manual is divided by grade level into two main sections. Both sections have ideas that may apply to your students, so don't limit yourself by the grades indicated. Inside you'll find creative ideas on everything from a science enrichment project to the use of historical primary sources.

We have designed some of the material as a viewing guide to the *Save Our History: Save Our Sounds* documentary, but other aspects may be used independently of the video. The entire manual provides opportunities for team teaching and enrichment studies in history, social studies, music, science, and technology classes.

One of our goals at The History Channel is to help bring the past alive in the classroom. We hope we have achieved this goal, and that this manual is useful and enjoyable to use for you and your students.

Please e-mail us at savehistory@aetn.com if you have ideas or input that you would like to share.

Libby H. O'Ell

Libby O'Connell, Ph.D

Vice President, Historian-in-Residence

The History Channel

SAVE OUR SOUNDS
America's Recorded Sound Heritage Project

SAVE Our HISTORY.

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INTRODUCTION FOR TEACHERS OF GRADES FIVE THROUGH EIGHT

The beginning part of this section will introduce you to the *Save Our Sounds* project and the national organizations involved. It is followed by a variety of lessons that will fit into a social studies curriculum, a team-teaching project with the social studies, music, and science departments working together, or will provide the basis for a special enrichment unit.

National Standards for Grades Five Through Eight
Section one of this teacher's guide fulfills the following standards:

1. *National Standards for History* as developed by National Center for History in the Schools: chronological thinking, historical comprehension, historical analysis and interpretation, historical research capabilities, and historical issues-analyses and decision-making for United States History, Levels II and II (Eras 5-10)

2. *National Science Education Standards* for science and technology, science in personal and social perspectives, and history and nature is science, Levels II and III

Using the Documentary in Class
This section includes preparation for viewing the documentary, a plethora of questions about the content, and post-viewing activities.

Oral History Project: Recording the Sounds of the Past
Oral history projects are an effective way for young people to learn more about the recent past, and the role of the historical witness.

LESSON TOPICS

"Preserving America's Recorded Sound Heritage": Introducing *Save Our Sounds* To Students. The Smithsonian's Center for Folklife and Cultural Heritage and the American Folklife Center at the Library of Congress –what are they? What do they do? What is preservation, and why should we care about our recorded sound heritage,? This section also includes a reading selection for 8th graders.

The Development of Recorded Sound Technology: An history, technology, and Music Timeline. "How does the development of this technology fit in with the other material we're learning in class?" Building a timeline helps clarify chronological thinking, and builds content knowledge in history, science, and music.

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SECTION ONE—GRADES 5-8

The ***Save Our Sounds*** project is dedicated to preserving America's recorded sound heritage. It is a joint program of the Smithsonian Center for Folklife and Cultural Heritage and the American Folklife Center at the Library of Congress, both in Washington, DC.

Although many students will have heard of the Smithsonian Institution, probably only a few understand that it is the world's largest museum complex with eighteen separate museums and dozens of research offices including the Center for Folklife and Cultural Heritage. The Smithsonian includes the National Air and Space Museum, the National Museum of American History, and the National Zoo, to name just a few of its parts. Most of these are in Washington, DC.

The Center for Folklife and Cultural Heritage is the Smithsonian's center for research, preservation, and presentation of grassroots cultural traditions from every part of the United States and the rest of the world. It organizes the Smithsonian Folklife Festival every summer on the National Mall in Washington, DC, where visitors find vivid examples of living folk heritage – music, dance, textiles, arts, and crafts from all over the world. The Ralph Rinzler Folklife Archives and Collections includes tens of thousands of sound and video recordings, photographs, and documents concerning these cultural traditions. Smithsonian Folkways Recordings also publishes and sells CDs to the public, with recordings that range from tree frogs to swing dance bands.

Thomas Jefferson sold his collection of books to form the basis of the Library of Congress after the British destroyed the original collection in the sack of Washington during the War of 1812. Since then, the Library of Congress has amassed one of the world's greatest collections of books, manuscripts, and recordings.

The American Folklife Center at the Library of Congress was created in 1976 by the U.S. Congress to "preserve and present American folklife" through programs of research, documentation, archival preservation and services, live performance, exhibition, publication, training, and outreach to educators. The Archive of Folk Culture, established in 1928 at the Library of Congress, one of the world's oldest and largest repositories of traditional music and culture in the world, is part of the American Folklife Center. The Archive contains hundreds of thousands of examples of folk song and folk music, folktale and legend, oral histories, children's games, holiday celebrations and rituals, traditional medical practices, folk art and craft, and many other forms of folklore. The American Folklife Center also works with researchers and the public on projects such as the Veterans History Project and other educational outreach programs that encourage community-based documentation.

Folklife and Cultural Heritage and the American Folklife Center at the Library of Congress recognized that they both held recorded sound archives that represent a richly diverse part of American heritage. In 1999, they formed a partnership to identify and preserve over 8,000 endangered sound recordings within their collections. This partnership is the Save Our Sounds project.

Speeches, ex-slaves' narratives, Native American lullabies, and city street noises are just some of the components of these collections. By preserving these sounds, we are keeping a vivid and valuable part of our heritage alive for generations to come.

"PRESERVING AMERICA'S RECORDED SOUND HERITAGE": INTRODUCING *SAVE OUR SOUNDS* TO STUDENTS.

Objectives: Students will be able to explain the role of the Smithsonian Institution and the Library of Congress in preserving recorded sound, the meaning of preservation in various fields, and the historical value of recorded sound.

Skills: Vocabulary building, internet research, presentation skills, reading comprehension, and critical analysis.

For the Teacher: Lead your class in exploring the two primary institutions involved in the ***Save Our Sounds*** project and their goals in preservation.

1. The day before the discussion, write the following on your wall board: Smithsonian Institution, the Library of Congress, the Center for Folklife and Cultural Heritage, the American Folklife Center, preservation, and cultural heritage. Ask your students to identify these terms and organizations as a short assignment for the next class.

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You may recommend using an encyclopedia and these web sites: www.saveoursounds.org, http://www.loc.gov/folklife/sos/, http://www.loc.gov/folklife/, and http://www.folklife.si.edu/. If your students do not have access to the Internet, they will need your help identifying the Center for Folklife and Cultural Heritage and the American Folklife Center.

2. **Identify:** In the next class, have your students identify the organizations listed above, and lead a short discussion about their different roles and responsibilities. What is our "recorded sound heritage?" What type of items make up the **collections** and **archives** of the Center for Folklife and Cultural Heritage and the American Folklife Center?

3. **Class Discussion:** What is **preservation**? Why do we preserve something? What types of items do we preserve? You may choose a student to list on the wallboard a wide variety of ideas your students present as examples. The list may include photographs, strawberries, wilderness areas, historic buildings, letters, etc. What **motivates** people to preserve things? Generally, people preserve **artifacts**, environments, or structures because they have a certain historic value. The historic value may be personal (for an individual or family)--as in a photo album--or shared (within a neighborhood, region, country, or world)--such as the Civil War battlefield at Gettysburg, PA. Look at the list created by your class. Help them identify which items have shared value and which have personal value. Sometimes an item may have both.

4. **Sharing Interests:** What would your students want to collect and preserve? Individual students may give a short presentation on their personal interests, or the interests of a family member, that they think are worth preserving. Examples: hip hop CDs, travel postcards, U.S. stamps, baseball cards, etc. Encourage the notion of a themed collection, pointing out that a collection is not just a hodge-podge of stuff.

5. **8th Grade In-class Reading.** The following short article may be read aloud or silently in class. Photocopying of this selection is encouraged. (Many fifth graders may find this reading too challenging.) Vocabulary words in bold letters are defined at the back of this manual.

Reading Selection

What do Teddy Roosevelt's speeches, Mexican-American cowboy songs, and office sounds from the 1950s have in common? Where can you find the original recording of Woody Guthrie's "This Land is Your Land?" Who is making sure that the **oral history** interviews of the last living ex-slaves are being preserved for **posterity**? The answer to all of these questions is: the *Save Our Sounds* project.

Defined as "America's **recorded sound heritage project**, dedicated to preserving historical audio recordings so that they may educate, inform, and inspire **generations** to come," ***Save Our Sounds*** is a joint project of the Smithsonian Center for Folklife and Cultural Heritage and the American Folklife Center at the Library of Congress. Included in their vast collections are millions of audio recordings from every state in the nation and from around the world, including music, songs, poems, and speeches that have inspired artists, leaders, and communities across the generations—literally the soundtrack of a century. But these one-of-a-kind recordings are **endangered** by **decay**, and once they are gone, they are gone forever.

Folklorists, archivists, ethnomusicologists, and sound engineers are fighting against the ravages of time to preserve thousands of remarkable, vital, and endangered audio recordings that document the American experience since the late 19th century. These original recordings, made on virtually every recording technology ever developed, including Edison wax cylinders, stainless steel wire recordings, acetate disks, and reel-to-reel audiotapes, are decaying fast. They cannot be saved once they degrade beyond recovery. With so many of these recordings documenting sounds of communities facing rapid cultural changes, the collections take on particular significance. Therefore, another major goal is to return some of these priceless documents to the living communities from which they emerged.

READING COMPREHENSION QUESTIONS:

1. What is the ***Save Our Sounds*** project?
2. Who is working to preserve historic recordings?
3. What types of recordings are part of the project?
4. What are some different recording technologies?
5. Why do people care about saving recorded sounds?

TIMELINE: THE DEVELOPMENT OF RECORDED SOUND TECHNOLOGY

Chronological understanding – "How does this fit in with the other material we're studying in social studies class?" – is the backbone of a history lesson. This project works well as a team teaching opportunity, with the history, science, and music teachers working to add depth to the timeline.

Objectives: Students will be able to chart the development of recorded sound technology and popular music within the framework of modern American history, and identify the various technologies used at different times.

Skills: Chronological thinking, building historical context, understanding graphs and charts, teamwork, and music appreciation.

Materials: Black, red, green, purple, and blue markers, transparent tape, a ruler or straight edge (to draw the main line). For a timeline banner: a roll of paper or several sheets of plain paper taped together to form a banner. For individual/small group timeline projects: poster board or construction paper.

Introduction: This lesson involves creating a timeline from the late nineteenth century to the present day. The timeline should start in 1865 with the end of the Civil War and end with the current year. The goal is to overlay about 15 stages in the development of audio recordings on a chart of 15 events in modern American history. Many students are unclear about what was happening in 1877, so to say that date is when Edison first invented the phonograph doesn't really clarify the learning process. Placing these inventions on a road map of American history can elucidate the chronology of technology and of major events. Working with the music teacher, the timeline may also include hit songs and other musical trends and popular musical genres for each era.

Some examples of appropriate historical events to include: the end of the Civil War, the transcontinental railroad, the first telephone, the opening of Ellis Island, the Spanish American War, the invention of the automobile, the election of Teddy Roosevelt, World War One, the 1929 Stock Market Crash, etc. The timeline should include at least the following inventions and developments: Edison's first recording, wax cylinders, Poulsen's invention of the telegraphone, acetate disks, magnetic tape recorders, 78 rpm records, 33 1/3 records, 45 rpm "singles," stereo LPs, 8-track recorders, compact audiocassettes, digitized audio recordings, audio CDs, and music on the Internet. Musical trends, composers, and hit songs may include: John Phillip Sousa, ragtime, "Daisy, Daisy", Delta blues, early jazz, "In My Merry Oldsmobile", "Nickelodeon (Put Another Nickel In)", Lead Belly, "This Land is Your Land", big band music, swing, Hank Williams, Pete Seeger, Chuck Berry, etc.

CREATING THE TIMELINE:

1. Whole Class Project : This project can be completed in two class periods, combining an overnight assignment with hands-on participation. Alternatively, it can be spread out over a semester, following the content of the history curriculum, with additions from the science and music classes. The following description is for a short-term project, but it can be adapted easily.

A. Create a long paper banner that hangs along a wall as an in-class group project. Think BIG! – the more room for information, the better. Begin with a straight black line across the length of the banner (which can be made from a roll of shelf paper or simply several pieces of white paper taped together "landscape"-style). Students are assigned either an invention, an historical turning point, or a musical genre or hit song. The music component should be added last and may be part of a separate lesson in music class.

For their assignment, students should find the year that the development or event took place and write one or two sentences describing it. (All the necessary information is accessible in reference materials in print or on line.) The next class period, each student should have a completed "entry" for the class timeline on a single sheet of paper. They can exchange their entries with one another, to be double-checked by a classmate, or the teacher may review the information for clarity and accuracy.

B. Now it is time to create the timeline. The teacher or a few careful students should mark off five-year periods. Place a point at the beginning of the timeline marked 1865, and mark the years off in a bright color, with the year indicated. A ruler will be needed to make sure the five-year periods are the same size.

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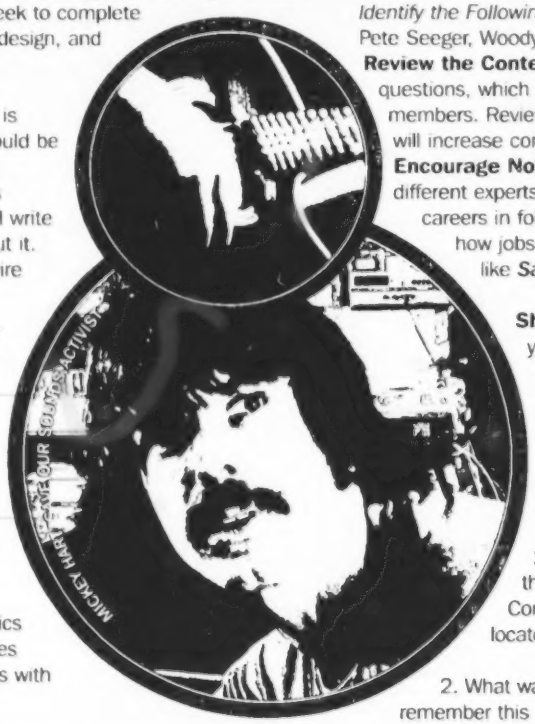
C. In chronological order, students should first add "their" historical event, indicating the year it occurred and writing a brief description. Historical events should be indicated in one color. Then, developments in recorded sound technology should be indicated in a contrasting color. Finally, musical trends and hits should be added in a different color.

2. Individual and small group projects: This can be a long-term homework assignment or an in-class creation, depending on your time frame. One student or small group creating a timeline should be allowed one full week to complete it. Encourage clarity, colorful design, and illustrations.

3. Follow-up: Once the timeline is completed, each student should be assigned one of the events, inventions, or musical genres indicated on the timeline and write two or three paragraphs about it. Some items, such as steel wire recorders, will be more challenging to research than, say, a major historical event.



VIEWING *SAVE OUR HISTORY: SAVE OUR SOUNDS*

The History Channel produced this one-hour documentary as part of its Save Our History initiative, which focuses on topics that combine preservation issues with interesting historical stories with educational value.

This lesson includes preparation for viewing the documentary, content-based questions, and extended activities. It is appropriate for social studies, science, computer studies, and music classes. Visit www.historychannel.com/classroom for tips on using film in the classroom.

Objectives: Students will recognize the importance of cultural transmission, the diversity of American cultural heritage, and the variety within American musical traditions. Students will be introduced to the evolution of audio technology and the role that experts play in preserving audio recordings.

Skills: Media literacy, vocabulary, listening skills, critical analysis, application of content information, using a sound recorder, presentation skills.

Materials: Students may need a battery-run portable sound recorder, depending on the activity they choose.

Pre-Viewing Preparation: The more information your students have about the ***Save Our Sounds*** project, the more they will get out of the video. Using the suggestions at the first part of the section, introduce the Save Our Sounds project if you have not already done so. This is particularly important for younger students.

Building Vocabulary: The following power words will be helpful in comprehending the message of the video: folklorist, archivist, ethnomusicologist, sound engineer, preservation, heritage, culture, cultural transmission, endangered, digitize and digital, analog.
Identify the Following Recording Artists in the Video: Lead Belly, Pete Seeger, Woody Guthrie, David Crosby, Mickey Hart.
Review the Content Questions: Below is a list of discussion questions, which may be photocopied and distributed to class members. Reviewing these questions before the video begins will increase comprehension significantly.
Encourage Note-Taking: Students should keep a list of the different experts interviewed. Many people are unfamiliar with careers in folklore, archival collections, and preservation, or how jobs in computer technology can help with projects like ***Save Our Sounds***.

Showing the Tape: Stop the video whenever you think an interview or information needs clarification or repetition.
For management purposes, the lights may be dimmed, but darkening the room significantly is not recommended

CONTENT QUESTIONS

1. ***Save Our Sounds*** is a joint project between the Smithsonian Institution and the Library of Congress. Where are these two organizations located and what do they do?

2. What was the Dust Bowl? Why is it important to remember this part of America's history?

3. What challenges do archivists face when attempting to preserve old recordings? What is sticky shed syndrome?

4. What is the usefulness of the technical standards shared by the Smithsonian Institution and the Library of Congress?

5. Instead of filtering out static and other undesirable sounds, why have the archivists at the Library of Congress and the Smithsonian decided not to alter the recordings in any way for the permanent copy?

6. One of the recordings being preserved has sounds from an office in the 1950s. Imagine what would be on that recording. How are those sounds different than the sounds of an office today?

7. Who is Woody Guthrie and why is he an important figure in American history?

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8. What do you know about the 1940s and 50s that would have made the anti-private property lyrics in Guthrie's "This Land Is Your Land" controversial?

9. Discuss some similarities between the September 11th attacks and Pearl Harbor. What are some differences?

10. Who is Lead Belly? What influence has he had on music and why is it important to preserve his recordings?

POST-VIEWING ACTIVITIES

1. *Organizing Information*: The following steps in recorded sound preservation are out of chronological order. How should they be arranged? a. Using a copy, remove squeaks and pops digitally on the computer. B. Clean the original recording carefully and remove dampness or mold . C. Record an exact copy of the original with all its flaws. D. Preserve the original recording in a special environment. E. Reproduce the cleaned-up copy to provide to the public as a CD.

2. *Applying New Knowledge*: Have students record a 2-3 minute clip of spoken word, music, or any other type of sound that they think should be preserved. Have them describe why this recording will be important for future generations to listen to. What is the historical significance of the sound? How does it illustrate a part of history that written words or photographs cannot show?

3. *Developing Chronological Understanding:* Create a timeline of the evolution of the recording process. Start with Edison's phonograph and describe the inventions that have been used all the way up to the modern compact disc and MiniDisc.

4. *Encouraging Creativity and Imagination:* Have students invent what they think will be the next stage of recording technology. Have them illustrate their invention by drawing it or creating a replica. What will this invention have that current technology such as the CD or digital technology does not have?

5. *Having fun with Environmental Sounds:* This is a short project using audio recorders. Individuals or small groups may record everyday or unusual sounds, and then play these "noises" for the whole class. Classmates may guess the source of the sounds, writing their guesses down on paper. This can be turned into a contest for best recordings and most accurate guessing. Places to record environmental sounds may include: on the school bus, at an airport, on a street corner, in a back yard, near a body of water, a rain storm on a city street, etc.

ORAL HISTORY PROJECT: RECORDING THE STORIES OF THE PAST

Oral history is an effective way for young people to learn more about the recent past and the role of the historical witness. Along the way, the process often cements relationships between two generations.

Objectives: Students will be able to describe and explain how public events have a significant impact upon private individuals, how personal memory is a component of valid history, and how students themselves can be part of recording history.

Skills: research, interviewing, recording techniques, notetaking, using primary sources.

Teacher Introduction: This project takes time and planning. For best results, your students should be familiar with the time period about which they are interviewing an individual. The more reading and research a student has completed to develop contextual understanding, the better.

Oral History Guidelines: See below for an introduction for students and brief guidelines that may be photocopied and distributed. These should be carefully reviewed in class. Oral history manuals are available at no charge on line at www.historychannel.com/classroom/oralhistguidelines/pdf, http://www.loc.gov/folklife/fieldwk.html, and http://www.loc.gov/folklife/vets/kit.html. Important stages in the oral history process include identifying the interviewees, planning the questions, securing the permission of interviewees on a release form, logging and transcribing the recordings, and preparing a summary or report. Samples of essential forms may be found at http://www.folklife.si.edu/MississippiDelta/StudentGuideandForms.pdf (especially for children) or http://www.loc.gov/folklife/fieldwk.html#forms.

Final Presentation: When the interview and processing are complete, students may present the results of their oral history recordings through a poster or in an oral presentation to the class. They may also play portions of their recording in the presentation. The presentation should not be more than 6 minutes. All students should create a one-page description of their interview, including the name of the person interviewed, the date, the topic, and a brief summary. The recordings, reports, and release forms may be compiled and presented to the community library or local historical society.

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ORAL HISTORY PROJECT STUDENT INTRODUCTION AND GUIDELINES.

Oral History, or spoken history, is an important way of learning about the past. People who have lived during significant historical events often have memories of the event that cannot be studied in books. "Oral History" gives us the chance to preserve people's accounts so that future generations can continue to benefit from their experience and perspectives.

The memories that our elders have may be about their life during World War II or about growing up during the Civil Rights Movement. Someone in your family may remember when President Kennedy was assassinated or be able to recall when they first heard about the bombing of Pearl Harbor. All of us will have recollections of first hearing about the events of September 11, 2001. This project gives you the opportunity to bring history alive by playing the role of a reporter. This can be a very fun and rewarding project for both those interviewed and the interviewers. However, proper preparations are crucial to ensure a successful interview and a satisfying result. Your interview will be more successful if you know the context of the oral history you are recording. That means that the more you know about a time period in history, the better the questions you will ask. It's hard to ask intelligent questions about the "Great Depression," for example, if you think that term refers to a medical problem rather than a historical event!

GUIDELINES FOR RECORDING AN INTERVIEW

1. Set up a time and place to meet with your interview subject. Be certain that they understand the purpose of your interview, and what you intend to do with the results. Your teacher can prepare a "release form" that clearly explains the project, and you should ask the subject to sign the release so you can keep and use the recordings later.

2. Know how to use your recorder. Practice recording a conversation with a friend or family member so that you are comfortable with the process. Speaking clearly and precisely helps. Make sure the recording volume is set to the proper level if it is adjustable.

3. Write up a list of questions you might ask your interview subject. Use questions that require more than a "Yes" or "No" answer. You may want to begin with questions that establish the time of the history being remembered and the age of the person telling the story and then progress to larger questions such as "How did you feel when you heard the news about Pearl Harbor?"or "What was it like when you arrived in America for the first time?"

4. When it's time to interview your subject, make sure you are there promptly. Bring extra batteries, an extra blank tape or MiniDisc, and don't forget your list of questions.

5. Always treat the person you are interviewing politely and with respect. Speak clearly. Do a practice question to make sure the recorder is working.

6. Always start the recording by speaking your name, your subject's name, the time, and the date into the recorder. Don't forget to label your recording on the outside as well.

7. Understand that your list of questions is a guideline to remind you of important topics, not something you want to just read off in order. Realize that sometimes the person being interviewed has a special story to tell. Ask directly, "Do you have a special story you would like to have recorded? Would you share it with me?" Sometimes these stories are funny, while other times they are very sad. Be prepared for the unexpected!

8. Keep your recording session to about 20 to 30 minutes. It can be very tiring for you and the person you are interviewing.

9. Finally, make sure to thank your subject when you are finished. Remember, you could not do this project without their cooperation.

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The following is an excerpt from the American Folklife Center's pages on the Library of Congress's web site. It is very teacher friendly, and offers a free poster with informative materials. Visit *www.loc.gov/folklife/poster.*

Community culture, sometimes called "folklore" or "folklife," is the living expression of culture in everyday life–anyone's culture–learned and passed on informally from person to person. It must be alive and current to be folklife, though it may have existed over long stretches of time. Everywhere people take the experiences of their lives and transform them into song, story, decoration, ritual, and celebration – examples of what folklorists call "expressive culture." When such expressions communicate the shared experiences, thoughts, and feelings of a group, and are passed on to others, they become traditions.

Examples of Folklife:
the stories that you tell at family holiday gatherings the nicknames you call your friends the jokes or chain letters that you forward to friends the ghost stories or legends you tell of strange happenings in your neighborhood the way your grand-mother prepares special holiday dishes the notes and rhymes you inscribe in each other's school yearbooks the songs your parents learned from your grand-parents and sang to you, and which you may sing to your own children someday the rhymes you used for jump-rope or other playground games

Cultural Traditions are Almost Always:
passed on informally, by word of mouth, observation, or imitation. anonymous–no one really knows where they came from. enjoyed and performed by members of groups (and used to convey a sense of the group's identity). found in several different versions and variations. (They change dynamically according to who is creating and sharing them.)

WORK AND PLAY, RITUAL AND CELEBRATION: CULTURAL HERITAGE IN YOUR COMMUNITY

Most people share with others at least some of the experiences of family life, ethnic origin, occupation, religious beliefs, age, recreation, and region of the country. We all belong to one or more "cultural" groups." Folklife and cultural heritage flourish in all of these groups and affiliations, where members gather to work, play, and celebrate together. Here are some activities you can do to explore the common beliefs, customs, and traditions of groups in your community.

WHAT YOU CAN DO

Family Folklore: All families have stories they tell about each other when they are together, and special customs, recipes, and other traditions that only they know. Interview one or more of your family members about a family tradition. Write about your findings and ask family members to comment on what you've written. Use family photos to prompt memories.

Celebrations and Rites of Passage:
We all have participated in rituals and celebrations – birthdays, baptisms, high school or college graduations, marriage, religious festivals, community fairs, New Year's Eve parties, and Thanksgiving and Fourth of July gatherings and events. Document a specific holiday celebration that you know something about. Interview members of your community at local events or family gatherings, take photos and videos, or make sound recordings. Develop a school- or community-based archive based on your research material. Do a comparative study of the same event or holiday as celebrated by several different families.

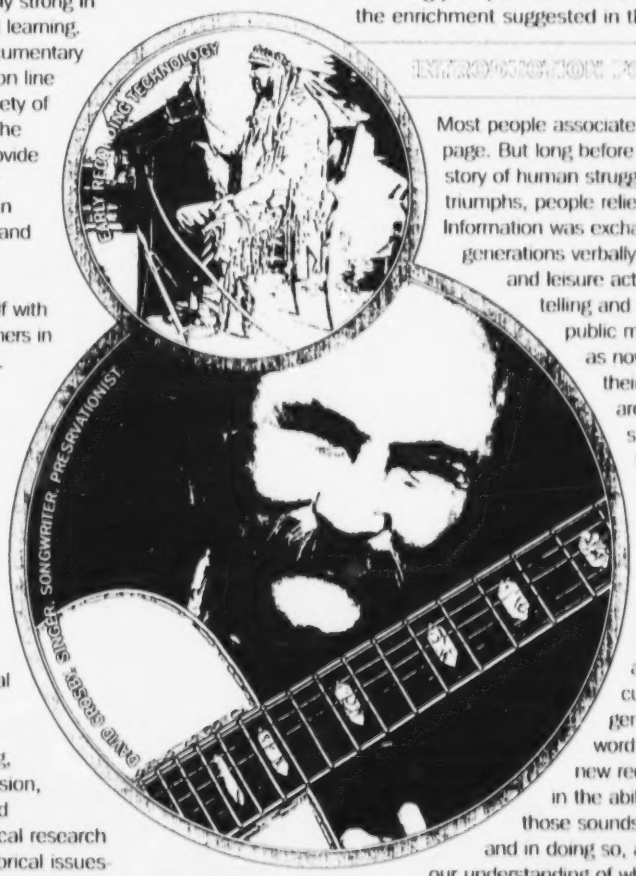
Occupational Folklife and Work Traditions:
Many occupations have their own special language, stories, tools, and customs. Interview a baker, teacher, computer programmer, car mechanic, farmer, salesman, nurse, or factory worker in your community about his or her work. Collect work-related stories, or special terms, pranks, sayings, jokes, legends, and songs. Document the skills associated with the job on video or in photographs. Investigate how the job serves the community. Research how the job was different in the past. An entire class might study members of different occupations and work places and combine their research to create an occupational portrait of the community.

In cooperation with the Rural School and Community Trust, and with support from the U.S. Department of Education, the American Folklife Center has produced a poster entitled "Explore Your Community," designed for middle school and high school students. The poster encourages students to learn more about their own communities by engaging in documentation projects. On the back are suggestions for heritage studies and community projects, such as interviewing friends and classmates about school-related traditions and developing a walking tour of a historic neighborhood. The Folklife Center and the Rural Trust hope that students will want to explore and document a wide range of living cultural expressions in their families, schools, neighborhoods, and towns and cities. The "Explore Your Community" poster is in full color, 22 x 34 inches, and available free of charge from the Library of Congress, American Folklife Center, 101 Independence Avenue, SE, Washington, D.C. 20003. Email folklife@loc.gov. Schools and other institutions or organizations needing multiple copies: please send in one order for all the copies if possible. This site provides the full text found on the back of the poster. In addition there is a list of Web resources for further exploration of community heritage.

INTRODUCTION FOR TEACHERS OF GRADES NINE THROUGH TWELVE

High school students are an ideal audience for the Save Our Sounds project. It fits cleanly into the standard US History curriculum – a plus for history teachers but not always the most exciting thing in a teenager's life. However, because of the popularity of blues, jazz, and other American roots music with this age group, and the appeal of new technology, many students may connect with a new level of enthusiasm with their history course.

Section Two is particularly strong in primary-source centered learning. The History Channel documentary and the recommended on line audio files provide a variety of enrichment resources. The various lesson topics provide several opportunities for interdisciplinary studies in history, music, science, and technology.



Please familiarize yourself with the introduction for teachers in Section One, on page 6.

NATIONAL STANDARDS FOR GRADES 9-12

Section two of this teacher's guide fulfills the following standards:

1. *National Standards for History* as developed by National Center for History in the Schools: chronological thinking, historical comprehension, historical analysis and interpretation, historical research capabilities, and historical issues-analyses and decision-making for United States History, Levels IV (Eras 5-10)
2. *National Science Education Standards* for science and technology, science in personal and social perspectives, and history and nature in science Level IV

LESSON TOPICS

Introduction for Students
This is a short text followed by a reading comprehension selection on the Save Our Sounds project.

Before Watching the Video: Pre-Viewing Activities
Vocabulary, identifying recording artists, note-taking, and viewing tips are covered in this section.

***Save Our Sounds*: Content-based Questions**
These questions based on the documentary run the gamut from basic informational questions to ones that require critical judgement and analysis.

Post-Viewing Enrichment: Using Primary Sources and Other Projects. Listening to versus reading Martin Luther King, Jr., understanding Woody Guthrie, and recording your personal sound timeline are just a few of the enrichment suggested in this section.

INTRODUCTION FOR STUDENTS

Most people associate history with words on a page. But long before scribes set to record the story of human struggles, innovations and triumphs, people relied on an oral tradition. Information was exchanged or passed between generations verbally — by word of mouth — and leisure activities centered on story-telling and singing at home and in public meeting places. People then, as now, recognized and defined their world by the sounds around them, as the culture shifted in the 19th century from a rural to an industrialized and increasingly urban landscape. Over time, scholars and lay people alike realized that sound could convey a more powerful sense of time and place, of identity and culture, to succeeding generations than the printed word alone. In the late 1800s, new recording technology ushered in the ability to capture and preserve those sounds for the present and future, and in doing so, added a new dimension to our understanding of what constitutes history.

Save Our Sounds chronicles the efforts of the Smithsonian Institution and Library of Congress to rescue thousands of rapidly deteriorating sound files (in a collection of over 140,000 audio recordings) and make them available to the public. But more than just explaining the necessity of such an endeavor, SOS underscores that sound has a history, too. It traces not only the timeline of recording technology, but also what could be called the soundtrack of American history and life for the past 100 years – from musical forms to the

SECTION THREE: GRADES 9-12 (OR ENGAGING MORE ADVANCED STUDENTS)

voices of former slaves, astronauts, presidents, activists, and eyewitnesses to historical events. Taken together, the audience comes away with a deeper awareness of how sounds can define an era. Sound transports the listener back in time, letting them experience the world of those who came before. It breathes new life into those long ago people, places, events and ideas, and as such is an indispensable part of the story of America.

Short Reading Assignment with Questions.
(May be copied and distributed for in-class work or homework assignment)

What do Teddy Roosevelt's speeches, Mexican-American cowboy songs, and office sounds from the 1950s have in common? Where can you find the original recording of Woody Guthrie's "This Land is Your Land?" Who is making sure that the oral history interviews of the last living ex-slaves are being preserved for posterity? The answer to all of these questions is: the ***Save Our Sounds*** project.

Defined as "America's **recorded sound heritage** project, dedicated to preserving historical audio recordings so that they may educate, inform, and inspire **generations** to come," Save Our Sounds is a joint **endeavor** of the Smithsonian's Center for Folklife and Cultural Heritage and the American Folklife Center at the Library of Congress. Included in their vast collections are 140,000 audio recordings from every state in the nation and from around the world, including music, songs, poems, and speeches that have inspired artists, leaders, and communities across the generations—literally the soundtrack of a century. But these one-of-a-kind recordings are **endangered** by **decay**, and once they are gone, they are gone forever.

Folklorists, preservationists, and **sound engineers** are fighting against the ravages of time to preserve thousands of remarkable, vital and endangered audio recordings that document the American experience since the late 19th century. These original recordings, made on virtually every recording technology ever developed, including **Edison wax cylinders, stainless steel wire, acetate disks,** and **reel-to-reel audio tape**, are decaying fast. They cannot be saved if they **degrade** beyond recovery. With so many of these recordings documenting sounds of communities facing **rapid cultural changes**, the collections take on particular **significance**. Therefore, another major goal is to return some of these living documents back to those communities from which they emerged.

READING COMPREHENSION QUESTIONS:

1. What is the ***Save Our Sounds*** project?
2. Who is working to preserve historic recordings?
3. What types of recordings are part of the project?
4. What are some different recording technologies?
5. Why do people care about saving recorded sounds? Explain the phrase "...literally the soundtrack of the century" in the second paragraph
6. What does the phrase "rapid cultural changes" mean? What are some examples of rapid cultural change?

USING THE SAVE OUR HISTORY: *SAVE OUR SOUNDS VIDEO* IN CLASS

CURRICULUM LINKS

Save Our Sounds can be used in teaching classes in American history, social studies, music, political science, computer science, and technology.

OBJECTIVES

Students will broaden their understanding of history and historical documents to include sounds. They will become increasingly sensitive to the sounds that comprise and define their world, and the significance of those sounds to future historians. Students will recognize the importance of cultural transmission and the diversity of our American cultural heritage. Students will be introduced to the evolution of audio technology and the role experts play in preserving our recorded sound heritage.

SKILLS: Media literacy, vocabulary, listening skills, critical analysis, application of knowledge, presentations.

PRE-VIEWING ACTIVITIES

Introducing Sounds: Today, people live in a world filled with noise, but many of them actually listen carefully to

different sounds. Ask students to consider the sounds of their everyday world. What sounds distinguish their lives from those of their parents, grandparents, and great-grandparents? What sounds are new to their generation, and which sounds are no longer with us? Discuss, for example, outdoor sounds such as an airplane passing overhead, or indoor sounds such as the whirring of household appliances or fingers typing on a computer keyboard (vs. typewriters of days gone by). What do these sounds tell us about the ways in which our social and cultural lives have changed from one generation to the next?

Turn off the lights in the classroom and ask students to close their eyes and listen to the sounds around them. What do they hear? How does it help define the set and setting of their world to constitute a unique historical moment?

Discuss with students their own sound memories. What comes to mind when they think about the sounds of their own childhoods? How do these sounds connect them to their own pasts and to that of the larger time period in which they live(ed)?

Portraits exist of every American president, but there are only sound recordings for those who held office in the 20th century – especially from Franklin Delano Roosevelt forward. Ask students how they imagine the sound of George Washington's voice, and what that reflects about his image and place in American history? Consider the voices of Presidents Reagan, Carter, Bush (father and son), and Clinton. How do you think each man's voice influences the public's response to them in their times as well as the larger legacy of their presidencies?

2. ***Building Vocabulary:*** The following power words will be helpful in comprehending the message of the video: folklorist, archivist, ethnomusicologist, sound engineer, preservation, heritage, culture, cultural transmission, endangered, digital and digitization, analog.

3. ***Identify the Following Recording Artists:*** Leadbelly, Pete Seeger, Woody Guthrie, David Crosby, Mickey Hart.

Review the Content Questions: Below is a list of discussion questions that may be photocopied and distributed to class members. Reviewing these questions before video begins will increase comprehension significantly.

Encourage Note-Taking: Students should keep a list of the different experts interviewed. Many people are unfamiliar with careers in folklore, archival collections, and preservation, or how jobs in computer technology can help with projects like Save Our Sounds.

Showing the Tape: Stop the video whenever you think an interview or information needs clarification or repetition. For management purposes, the lights may be dimmed, but darkening the room significantly is not recommended

DISCUSSION QUESTIONS

1. What is causing sound recordings stored at the Smithsonian and Library of Congress to deteriorate?

2. Why is it important to save sounds? Why won't written words or text versions suffice as a way of learning about the past?

3. What if the only existing history were written or photographed? What would be lost?

4. In the documentary, Richard Kurin, Director of the Smithsonian Institution, Folklife and Cultural Heritage, states that "Before the late 1800s history was silent." What does he mean by this? How would knowing what people, music, and every day lives sounded like influence your understanding of earlier eras in American history?

5. When did sound recording begin? Who made the first sound recording and what did he capture?

6. What invention helped advance our ability to record sound and who was the inventor?

7. What did early recording devices look like? How did they evolve over time? What kinds of improvements were made, and why are these important ?

8. What made the advent of acetate disks a ground-breaking advance over wax cylinders?

9. What is the one technology – first developed in the 1940s – that is still used today?

10. What is 'sticky shed syndrome?' How do engineers deal with this problem?

11. What format is being used to preserve the recordings for future generations? What is the challenge in choosing a format for future gene rations?

12. What is the single most important factor in deciding just how to restore and preserve the various recordings in the collection?

13. How many sounds will have been digitally preserved by 2003?

14. Musician David Crosby states that a mentor of his taught him that "everything is music." What does he mean by that?

15. In the documentary, Jennifer Cutting, Folklife Reference Specialist at the American Folklife Center at the Library of Congress, says that part of the goal of the project is to "preserve the thoughts and feelings and ways of life of the anonymous, these things that let us know who we are. And give us a sense of belonging." Why is it important to record and save such things?

16. Who was Woody Guthrie? What famous song did he write?

17. What is the significance in hearing Guthrie perform his song, with all the verses in tact? What does it reveal about the times – politically and economically – in which he lived and wrote? How is that different from the popular version?

18. What made the extra verses of Guthrie's song "subversive"?

19. How can music document American history and life? What does the music of the past tell us about those times? Similarly, what might the music of today tell future generations about the age in which we live?

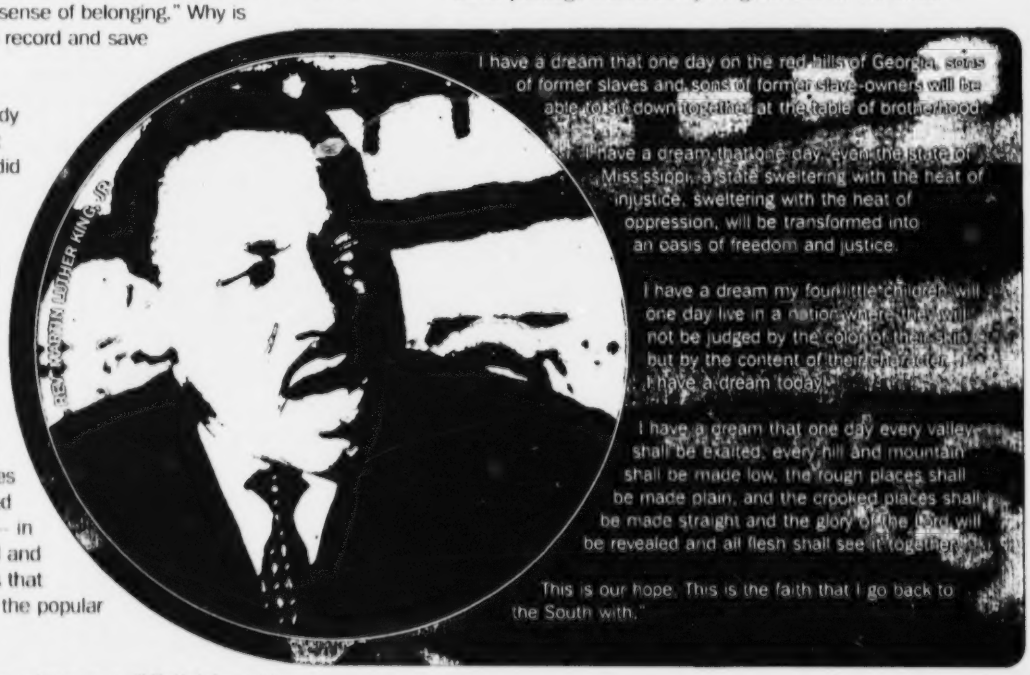
20. Who was Moses Asch, and what legacy did he leave to the history of sound?

21. Who was Alan Lomax? What did he record, and how is it useful to us today?

22. Who was Lead Belly? How is he a link between older and newer musical forms?

EXTENDED ACTIVITIES:

1. **Using Primary Sources — The Impact of *Hearing* the Words:** It has been said that in Martin Luther King, Jr.'s hallmark Civil Rights speech, "I Have a Dream," we learn as much about the man as about his message. Read the passage below. Write down any impressions you have about the writer and his goals.
How much of the man himself or the significance of the speech comes through on the page? Now listen to the same passage delivered by King himself at the 1963 March on Washington. What strikes you about the difference between the written and spoken versions? What additional insights do you gain about King and his importance to the Civil Rights movement from hearing the speech? How does the crowd's response add texture to the above passage?


I have a dream that one day on the red hills of Georgia, sons of former slaves and sons of former slave-owners will be able to sit down together at the table of brotherhood.
I have a dream that one day, even the state of Mississippi, a state sweltering with the heat of injustice, sweltering with the heat of oppression, will be transformed into an oasis of freedom and justice.
I have a dream my four little children will one day live in a nation where they will not be judged by the color of their skin but by the content of their character. I have a dream today.
I have a dream that one day every valley shall be exalted, every hill and mountain shall be made low, the rough places shall be made plain, and the crooked places shall be made straight and the glory of the Lord will be revealed and all flesh shall see it together.
This is our hope. This is the faith that I go back to the South with."

2. **Using Primary Sources in a Comparative Framework:** Eyewitness accounts have been an important part of documenting historical events and crises. Compare the audio recordings of two great national tragedies: the bombing of Pearl Harbor on December 7, 1941 and the terrorist attacks on the World Trade Center in New York and Pentagon in Northern Virginia on September 11, 2001. (Listen to the WWII coverage at http://soundportraits.org/on-air/the_day_after_pearl_harbor/ or http://www.loc.gov/exhibits/911/911-folklife.html. Then do the same for the first person accounts of 9-11 at any of these sites:http://www.loc.gov/exhibits/911/911-folklife.html,http://www.cnn.com/SPECIALS/2001/trade.center/day.video.09.html or others listed in the resources at the

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From the original manuscript of song:

Was a big high wall there that tried to stop me
A sign was painted said: Private Property.
But on the back side it didn't say nothing –
~~God blessed America for me.~~

One bright sunny morning in the shadow of the steeple
By the Relief office I saw my people –

As they stood hungry, I stood there wondering if

~~God blessed Amercan for me.~~

From the song as actually recorded by Guthrie:

There was a big high wall there, that tried to stop me.

A sign was painted, said "private property."
But on the back side, it didn't say nothing.
This land was made for you and me.

From the song as published in authoritative Woody Guthrie Songs (New York: TRO Ludlow Music, various editions:)

As I went walking,
I saw a sign there.

And on the sign it said,
"No Trespassing."

But on the other side
it didn't say nothing.

That side was made for
you and me.

In the shadow of the steeple
I saw my people. By the relief
office I seen my people; As they
stood there hungry, I stood there
asking

Is this land made for you and me?

end of this section.) How does the audio experience intensify the impact of the account? What similarities/differences do you notice in the speaking style and way of recounting these events? Have students read text accounts of Sept. 11, and ask them to compare that experience with listening to the audio recordings.

3. **Special Project on Woody Guthrie.** The song "This Land is Your Land," has become a national standard, sung by schoolchildren. As noted in the documentary, two verses attacking private property and pointing out the economic disparities between rich and poor during the Depression are much less well-known than the other verses. (above inset.) Imagine that you are Woody Guthrie, living today. Write two new verses that would reflect a concern facing Americans today.

4. **Radio Days:** In the decades before the popularity of television, radio was a major form of family leisure and entertainment. Take a journey back in time to the days of the radio play. Ask students to listen to one of the plays at the Low Power, Old Time Radio Listening Room web site (http://www.ontheair3.com/index4.html). Discuss the differences between this form of entertainment and modern television shows, as well as the ways in which these earlier forms influenced the development of the modern sitcom or drama. Another option: divide students into groups, and ask them to write a brief radio drama or comedy skit (5-15 minutes) that they will tape and present to the class. What themes do they present, and how do these reflect the times in which they live?

Creating a Personal Sound Timeline: Ask students to prepare a timeline of their personal histories as told through sound. For example, the timeline might begin with the sound of their mother's voice, and include childhood songs, the sounds of new technologies (cell phones, for example), and other aural experiences. Then, ask them to prepare a brief essay about how their personal sound history reflects the world in which they have grown up.

Analyzing Content: Present the following quote from the documentary , stated by Peggy Bulger, Director of the American Folklife Center: "Things as simple as after 9/11 people not wanting to erase their answering machine on the telephone because there is a voice, the voice, the sound of that loved one. There is nothing like having that sound. We feel strongly that the aural legacy that we have is just as important as the visual legacy, as the written legacy, and maybe more important." Ask students to respond to this. Then, divide the class into two sides, with one debating the importance of such sound recordings to history versus the importance of written sources.

ORAL HISTORY PROJECT:

Many of the sound recordings discussed in the documentary were made by individuals who believed the people they were recording had "something to say." Create an audio recording of someone in your life who you think has something to say. It could be a grandparent, a mentor, or a friend. Prepare a list of questions that will guide you in your interview, and refer to the methods for conducting an oral history on pages 10-11. When the interview is finished, listen to the recording and transcribe into text a five-minute passage that you find particularly significant. Present the text and audio version for class discussion.

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TIMELINE

1857 French inventor Edouard L. Martinville creates the phonautograph, which can record sound but not play it back.

1877 Thomas Edison makes first recording of a human voice ("Mary had a Little Lamb") on the first tinfoil cylinder phonograph.

1888 German physicist Heinrich Hertz generates radiowaves for the first time proving Scotsman James Maxwells's 1873 prediction that electricity travels in waves.

1889 San Francisco's Palais Royal Saloon installs the nation's first coin-operated jukebox. The jukebox can play only one song.

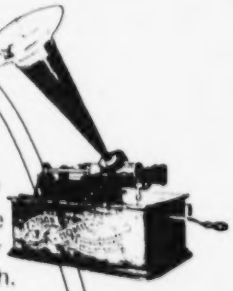
1898 Valdemar Poulsen of Denmark invents the first magnetic recorder, called the telegraphone, using steel wire. Poulsen's work paves the way for modern tape recording.

1908 John Lomax records a black saloon keeper in San Antonio singing "Home on the Range" on an Edison Cylinder. Lomax and his son Alan would record 10,000 songs for the Library of Congress.

1920 Westinghouse Electric Corporation sells the first "radio receivers" to the public; November 2: Radio station KDKA in Pittsburgh stays on the air, live, until midnight broadcasting the results of the Harding-Cox election. (Harding won)

1926 Vitaphone Co. begins recording on 16-inch acetate-coated shellac disks at the new recording speed of 33

THE HISTORY CHANNEL.



1877

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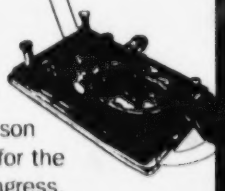

1908

John Lomax records a black saloon keeper in San Antonio singing "Home on the Range" on an Edison cylinder. Lomax and his son Alan would record 10,000 songs for the Library of Congress.

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1/3 rpm, designed to synchronize with the electric motors that spun film reels.

1931 First magnetic tape recorders constructed by Dr. Fritz Pfleumer and AEG of Germany.

1939 Marvin Camras develops the wire recorder which is used by the U.S. military in WWII.

1941 79% of American families tune in to listen to President Roosevelt's famous "day that will live in infamy" speech after the bombing of Pearl Harbor. The next day the largest audience in the history of radio gathers to hear Roosevelt's fireside chat.

1948 RCA Victor releases a seven-inch, 45 rpm extended play record (EP) to compete with the 33 1/3, but it never achieves the popularity of the standard LP.

1958 First stereo LPs become commercially available.

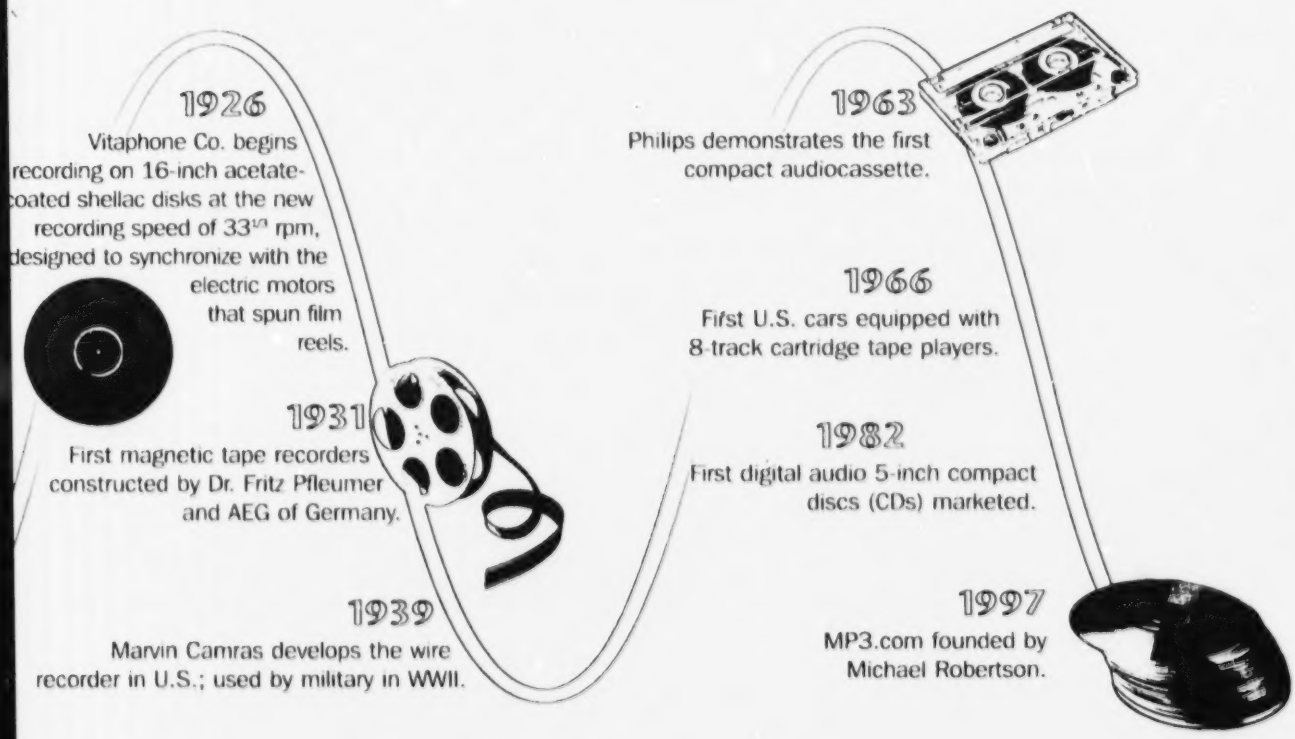
1963 The Philips Company sells the first compact audiocassette. This invention makes recording on magnetic tape easy.

1966 First U.S. cars equipped with 8-track cartridge tape players.

1979 Sony introduces the first compact, portable tape player with headphones. It is called the Walkman.

1982 First digital audio 5-inch compact discs (CDs) go on the market.

1997 MP3.com founded by Michael Robertson.


1926
Vitaphone Co. begins recording on 16-inch acetate-coated shellac disks at the new recording speed of 33⅓ rpm, designed to synchronize with the electric motors that spun film reels.
1931
First magnetic tape recorders constructed by Dr. Fritz Pfleumer and AEG of Germany.
1939
Marvin Camras develops the wire recorder in U.S.; used by military in WWII.
1963
Philips demonstrates the first compact audiocassette.
1966
First U.S. cars equipped with 8-track cartridge tape players.
1982
First digital audio 5-inch compact discs (CDs) marketed.
1997
MP3.com founded by Michael Robertson.

GLOSSARY

ACETATE - a phonograph recording disk made of an acetate or coated with cellulose acetate

ACEVATE DISKS - a phonograph recording disk made of an acetate or coated with cellulose acetate

ARCHIVIST - a person in charge of the preservation and use of public records and historical documents

AUDIO - sound or its reproduction, especially high-fidelity reproduction

AURAL - of or relating to the ear or to the sense of hearing

COMPOSITE - combining the typical or essential characteristics of individuals making up a group

CONTAMINATED - soiled, stained, corrupted, or infected

DECAY - to fall into ruin or decomposition

DEGRADE - to lower to an inferior or less effective level or to impair in respect to some physical property

DETERIORATE - to become impaired in quality, functioning, or condition

DETRIMENTAL - obviously harmful; damaging

DURABLE – lasting for a long time without significant deterioration

EDISON WAX CYLINDERS – Thomas Edison, who invented sound recording with the tin foil phonograph in 1877, improved on his device 10 years later by developing a cylinder several inches long and covered in a brown, wax-like material. A needle, or styles, would transfer the sound onto the cylinder by cutting grooves into the wax. The cylinder could be played back on home machines.

ENDANGERED – anyone or anything whose continued existence is threatened

ENDEAVOR - to strive to achieve or reach

FOLKLORE - traditional customs, tales, sayings, dances, or art forms preserved among a people

FOLKLORIST – an individual who studies folklore

FOLKLORISTS – those who specialize in knowledge of traditional customs, tales, sayings, dances, or art forms of a given people

GENERATIONS – groups of people constituting a single step in the line of descent from an ancestor

GENRE - a category of artistic, musical, or literary composition characterized by a particular style

LEGACY - an object, story, or belief received from an ancestor or from the past

ORAL HISTORY – tape-recorded historical information from interviews concerning personal experiences and recollections

PHONOGRAPH - an instrument for reproducing sounds by means of the vibration of a stylus or needle following a spiral groove on a revolving disc or cylinder

POSTERITY - all future generations

PRECARIOUS - characterized by a lack of security or stability

PRESERVATION - to keep safe from harm or decay and make ready for future use

PRESERVATIONISTS – those whose job is to save historical landmarks and materials from decomposition and to prepare them for future use

RAPID CULTURAL CHANGES – fast-paced shifts in the shared values, lifestyle, beliefs, technology, ideas, attitudes and values of a given group, community or nation

RECORDED SOUND HERITAGE – existing tapes, disks and other formats that capture the audio history or sounds of America since 1877

REEL-TO-REEL AUDIO TAPE - of, relating to, or utilizing magnetic tape that requires threading on a take-up reel

SIGNIFICANCE – something likely to have influence or effect, importance

SOUND ENGINEERS – experts trained to use electronic equipment and techniques to record, mix, process, manipulate and edit a range of audio materials or sounds.

STAINLESS STEEL WIRE – metal thread made of an alloy of steel with chromium and sometimes another element (as nickel or molybdenum) that is practically immune to rusting and ordinary corrosion

STYLUS - (1): needle (2): a cutting tool used to produce an original record groove during disc recording

SUBVERSIVE - that which questions or undermines morals, allegiance to a given political system, possibly as an attempt to overthrow the system from within.

SYMBOLISM - something that stands for or suggests something else by reason of relationship, association, or accidental resemblance

TONE - a sound of definite pitch and vibration

WEBSITES

THE HISTORY OF RECORDED SOUND

http://www.edisonnj.org/menlopark/birthplace/
History of recorded sound from Edison Museum in Menlo Park, NJ. Looks good!

http://www.ovationtv.com/artszone/programs/bigbangs/welcome.html Seems oriented toward kids, has some lesson plans, links to a site from the Library of Congress's Recorded Sound Division.

http://www.rci.rutgers.edu/~dmorton/
Sound Recording History site, including material on the telegraphone. Great site!

http://history.acusd.edu/gen/recording/notes.html
Information on the telagraphone and other early recording technology. Very informative.

WOODY GUTHRIE

http://www.woodyguthrie.org The website of the Woody Guthrie foundation. Includes an educational curriculum for teachers. Nicely presented.

http://memory.loc.gov/ammem/wwghtml/wwghome.html
Woody Guthrie – American Memory site. Good job.

http://xroads.virginia.edu/~1930s/RADIO/c_w/guthrie.html
Portrays Woody as the "dust bowl balladeer" and allows viewer to hear a couple songs.

http://memory.loc.gov/ammem/afctshtml/tshome.html
Voices from the Dustbowl – Dustbowl inspired many of Guthrie's songs. Another American Memory site.

PETE SEEGER

http://www.folkways.si.edu/broadside/htdocs/peteseeger.htm
Seeger songs published in Broadside, audio clips, and links to published recordings.

http://home.earthlink.net/~jimcapaldi
Pete Seeger appreciation page, nicely done.

http://www.mudcat.org/pete.cfm
Pete Seeger bio from Mudcat Cafe

http://www.harvardsquarelibrary.org/unitarians/seeger.html
Pete Seeger bio which includes a few pictures of him not routinely seen. Good history lesson.

B.B. KING

http://www.bbking.com/ His official web site.

http://www.pbs.org/americanroots/music/pbs_arm_oralh_bbking.html B.B. King from PBS's American Roots Music, contains his oral history – very good.

LEADBELLY

http://www.cycad.com/cgi-bin/Leadbelly/
Excellently done bio of Lead Belly including his affiliation with the Lomaxes. Very attractive, good photos.

http://www.deltablues.net/lead.html An account of a trip to locate the grave of Huddie Leadbetter

JOHN AND ALAN LOMAX

http://www.alan-lomax.com/ Discusses Alan Lomax's work and recommends books and recordings.

http://www.loc.gov/folklife/afchistory/lomax.html AFC site (brief bio and appreciation) for Alan Lomax, and probably less pertinent to this project.

http://memory.loc.gov/ammem/lohtml/lohome.html AFC site "Southern Mosaic" – John and Ruby Lomax's 1939 recording trip to the Southern United States.

http://www.tsha.utexas.edu/handbook/online/articles/view/LL/flo7.html Bio of John Lomax from his Alma Mater.

WEBSITES (CONTINUED)

THE PRESERVING CULTURAL HERITAGE MATERIALS

http://www.alan-lomax.com/ Discusses Alan Lomax's work and recommends books and recordings.

http://www.loc.gov/folklife/afchistory/lomax.html AFC site (brief bio and appreciation) for Alan Lomax, and probably less pertinent to this project.

http://memory.loc.gov/ammem/lohtml/lohome.html AFC site "Southern Mosaic" – John and Ruby Lomax's 1939 recording trip to the Southern United States.

http://www.tsha.utexas.edu/handbook/online/articles/view/LL/flo7.html Bio of John Lomax from his Alma Mater.

FIELDWORK, DOCUMENTATION

http://www.folklife.si.edu/MississippiDelta/discoveringourdelta.htm Smithsonian Institution's Discovering Our Delta web site for schools and communities.

http://www.loc.gov/folklife/fieldwk.html American Folklife Center's Folklife and Fieldwork

http://www.fieldworking.com Gives students and teachers ideas and how-to's on doing fieldwork. The book recommended below is by some of the people who operate this site.

Book recommendation on fieldwork: Sunstein, Bonnie S. and Elizabeth Chiseri-Strater. FieldWorking: Reading and Writing Research, Second Edition. Bedford/St. Martin's Press, Boston and New York, 2002. Excellent resource for high school age and teachers.

SLAVE (OR EX-SLAVE) NARRATIVES

http://memory.loc.gov/ammem/snhtml/snhome.html "Born in Slavery: Slave Narratives from the Federal Writers' Project" found at the Library of Congress American Memory site.

http://xroads.virginia.edu/~hyper/wpa/wpahome.html "American Slave Narratives: An Online Anthology" from the WPA found at a University of Virginia site.

http://docsouth.unc.edu/neh/neh.html "North American Slave Narratives, Beginnings to 1920" from the University of North Carolina Chapel Hill Libraries.

BOOKS

500 Best-Loved Song Lyrics, Ronald Herder (Editor)

America on Record: A History of Recorded Sound by A.J. Millard, 1995

The American Heritage Book of Great American Speeches for Young People, Suzanne McIntire (Editor)

The American Song Treasury: 100 Favorites, Theodore Raph (Editor)

Great American Speeches, Gregory R. Sunano, John G. Hunt (Editor)

Incidents in the Life of a Slave Girl, Harriet Jacobs

Our Singing Country: Folk Songs and Ballads (Unabridged) John A. Lomax (Compiler), Alan Lomax (Compiler)

Phonograph: Sound on Disk (The Encyclopedia of Discovery and Invention), Bradley Steffens, 1992

Phonographs with Flair: A Century of Style in Sound Reproduction, Timothy C. Fabrizio and George F. Paul, 2001

The Penguin Book of Twentieth Century Speeches, Brian MacArthur (Editor)

Twelve Years a Slave, Solomon Northrup (Susan Sue Eakin and Joseph Logsdon, editors)

The Wizard of Sound: A Story about Thomas Edison, Barbara Mitchell, 1992

With a Banjo on My Knee: A Musical Journey from Slavery to Freedom, Rex M. Ellis

BEST COPY AVAILABLE

The Science of Sound

The variety of recording media found in the *Save Our Sounds* audio collections provides opportunities to discuss the science and technology of sound recording. First discuss the fundamental physical properties of sound waves, pitch, timbre, and volume. Then discuss what factors affect the fidelity of recordings when a waveform is stored as a groove on a wax cylinder or on a disk. Download one of the digitized cylinder recordings of Omaha Indian songs from the La Flesche-Fletcher collection (http://memory.loc.gov/ammem/ambhtml/ambhome.html). Load the sound onto an audio waveform-editing program (e.g., SoundForge on Windows, Peak on Mac). What types of sound tend to produce periodic waveforms? What does noise look like? Is there any tone silence in the recording? Calculate the estimated highest and lowest frequency. Identify frequency ranges that contain voice vs. noise and then determine the noise-only range using a filter.

—Neil Leonard, Associate Professor, Berklee College of Music, Boston, MA

The Sounds of History

The audio files available online from the Smithsonian Center for Folklife and Cultural Heritage can be used in cross-curricular lessons that address music and social studies standards. Here's an example. Ask students to brainstorm different kinds of songs. Many times, musicians such as Woody Guthrie (pictured) write songs to protest social or political conditions. Other times, existing songs are used in a different context as a form of protest. Let students listen to the recording of the song "We Shall Overcome" (http://www.sosoundsounds.org/soundsamples.html), which was made at a 1961 civil rights rally. In this case, why is a song more effective than an essay or a speech? Have students identify music they listen to that addresses a contemporary political or social issue.

—Robert A. Carpenter, Ph.D., Instrumental Music Teacher, Crestview Middle School, Columbus, OH

To search the complete catalog of recordings available on CD from Smithsonian Folkways Recordings, go to www.folkways.si.edu/groups.htm

SECTION SEVEN: FIELD NOTES
SECTION SIX: FIELD NOTES

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SAVE OUR HISTORY

The Save Our Sounds Project

If you would like additional information
please contact us at
savehistory@aetn.com
or visit us at
SaveHistory.com

Get your students involved in saving America's History.

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